

Color and Brand Design for Multicultural Packaging

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Abstract

The purpose of this study is to determine how companies can use the color and brand design of packaging to effectively communicate their products across multiple cultures. Companies are entering new markets overseas where culture is affecting how a product is being perceived. Whether it is positive, negative, or neutral, they must accommodate these influences to potentially increase profits. This study will specifically explore the Spanish and Japanese cultures in comparison to the American culture, concerning the meanings of various colors and their use in brand design. The research methods used were historical research and content analysis. Through thorough examination of the research gathered, this study was able to draw a few effective techniques to ensure that when developing a multicultural package, that it will have greater appeal to a larger audience.

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Chapter I – Introduction and Purpose of Study

There is a need for a multicultural approach to packaging within the graphic communication industry. Multicultural package design is the overall aesthetics of a design, which make it functional solution in order for it to be used in multiple countries. The idea for multicultural packaging became relevant when products were being introduced into an international market. It is the combination of features such as logos, colors, legal requirements, religious beliefs and values that make up an effective way to communicate a product to other cultures. It is a way to transcend language barriers and increase brand recognition. This study asks the question: What is the best way to communicate a product through the package design aesthetics of color and brand design to other cultures?

The package aesthetics of a product are the first thing that a customer sees; the package's job is to sell itself to the customer. A multicultural package is designed with the values of different cultures in mind, using research to determine which are the best ways to portray the product. The essential function of a multicultural package is for it to be a viable competitor in a market that is unfamiliar and become a recognized brand over time. Brand recognition is crucial, which makes designing for a broad spectrum of cultures quite difficult. The components of multicultural packaging involve research on the target markets themselves. Then, that research is implemented in the design to seem as if it were specifically designed for each market it enters.

Multicultural package design is still in the development phase and needs to be addressed further in terms of practicality. While legal requirement specifics will not be discussed, it is one of the

other major concerns within multicultural packaging because they tend to be quite different from country to country. The idea about the use of iconography has been proposed, however, it is not yet clear what the International Standards Organization (ISO) regulations will allow in terms of decreased written disclaimers on product packaging. This is due to the consequence that customers might not be provided with all the necessary information.

There are a few companies that are currently using a type of multicultural design, most are on a small scale and are being tailored to a specified country. As opposed to having a general package for all countries, even just having fewer designs, like one per continent such as Europe, Africa, North America, South America, will benefit these companies.

It seems evident that package design aesthetics in general, are extremely relevant to the success of a product in just about any market. So why would this not be applicable on an international level? It affects how the product is perceived through the eyes of the customer, and is an influence on whether that customer purchases it or not. It would be best to use simplicity to convey a message effectively to any audience. In addition, using colors that are neutral or have no negative associations and/or connotations among the cultures it targets, will maximize the package's effectiveness. Furthermore, minimizing the amount of text on the product design aesthetics would be the most efficient way to design in terms of the used space on a package. It will not tempt a customer to simply glance over the fine print due to the fact that there are so many different languages on a package. As a result, the design aesthetics will have a greater influence.

The purpose of having a multicultural package design is to determine how companies can use the color and brand design of packaging to effectively communicate their products across multiple cultures. Also, if executed correctly, it will provide financial gain and an increase in brand recognition.

Chapter II – Literature Review

Packaging Background

The Small Business Encyclopedia describes packaging as “the wrapping material around a consumer item that serves to contain, identify, describe, protect, display, promote and otherwise make the product marketable and keep it clean.” Packaging can be paper, plastic, glass, steel, aluminum, or even wood. It is an area of the graphic communication field that continues to evolve and is “the result of many years of innovation” (Berger).

The term “packaging” encompasses a variety of characteristics. Characteristics that influence packaging design such as package shape, product type, size, whether or not it is environmentally friendly, legal requirements, color, among many others.

Packaging’s Influence on Consumers

The average consumer is faced with numerous decisions when entering just about any store environment, whether it is a supermarket or other channels like department and online stores. According to *The Marketer’s Guide to Successful Package Design*, more than thirty thousand different products are available, and the number continues to grow daily. With a variety of new products and brands, along with all the different features they have, it would seem as if confusing the consumer was the goal of packaging. Yet, it is this consumer confusion that a well-designed package avoids (Meyers, Lubliner).

“Package design plays a critical role in purchase decisions” (Gofman et al.). It is estimated that

about “73 percent of [purchase] decisions are made at the point of sale where more attractive packaging frequently wins” (Gofman et al.). When a consumer is relatively indecisive about a product and it comes times to make a decision, the package plays a critical role in purchase choice (Silayoi, Speece). The way a package communicates its product, influences the consumer’s choice and can be related to the success of marketing (Gofman et al.). Consumers make a choice in about ten seconds or less, meaning a package should inform, educate, and rid the consumer of any uncertainty while appealing to the consumer’s emotions (Meyers, Lubliner). Differentiation through the use of visuals on a package can be an effective strategy because consumers are able to process pictures faster and easier than written information, which is quite important in the short time that a consumer makes his or her decision whether it is on a conscious or subconscious level (Underwood, Klein, Burke).

Packaging is the link between advertisements, personal experience or referral of a product, and a consumer’s buying decision (Meyers, Lubliner). If a product image is not currently established with the consumer, packaging then becomes much more challenging and even more significant (Meyers, Lubliner).

Importance of Culture When Designing Packaging

The package is the medium through which a product image is created. (Meyers, Lubliner). Yet, a package can be interpreted differently across cultures and can develop an unwanted product image.

Geert Hofstede, author of *Cultures and Organizations Software of the Mind*, defines culture as a

“collective programming of the mind that distinguishes the member of one human group from those of another. Culture in this sense is a system of collectively held values.” There is a need for recognizing these behaviors, understandings and values in these different cultures (Hofstede). This is particularly important because the packaging is one of the most important aspects in getting a product from the shelves to the consumers’ cart meaning that the package design can essentially be the demise of a product in a different culture.

For example, in the article “Cultural Tastes Affect International Food Packaging,” the author, Adam Wooten, describes how Campbell struggled in the U.K. since the consumers of this country were unaccustomed to the idea of “condensed soups.” This was a problem for Campbell’s soups because when they were placed next to a competitor soup, although it had roughly the same amount in terms of actual product, it appeared to have less (Wooten). This had a negative impact on the consumers in the U.K. because they perceived Campbell’s soups as a poorer deal.

Another example would be the Kentucky Fried Chicken restaurants in Japan. Shin Ohkawara, former president and CEO of Kentucky Fried Chicken Japan (KFCJ), changed the American ways of using a bucket as a container for fried chicken because it was not as appetizing in Japan (Wooten). *Nation’s Restaurant News* reported that wide boxes with ribbed plastic bottoms to minimize grease were used instead of buckets and that each piece of chicken was placed in a single layer. Structured to resemble a bento box rather than a bucket, this later had a positive impact on sales and the perception of KFCJ (Wooten).

“Compared with the United States, packaging costs us more than twice as much, but we are doing it,” explained Ohkawara (Wooten). There was some resistance in U.S. management but Ohkawara prevailed in the end and made that Japan franchise a success (Wooten). One chief editor of a leading Japan restaurant industry publication commented, “Kentucky (Fried Chicken) would never have been successful here by following American advice.”

This shows how culture can affect the way packaging can be misinterpreted if not carefully designed.

Developing Brand Identity/Personality When Designing Packaging for Other Cultures

“Products are created in a factory, but brands are created in the mind.”

–Walter Landor

Commercial brands or as Grant McCracken, contributor to the *Journal of Consumer Research* refers to them, consumption symbols or cultural icons, are more significant than the commercial value, physical properties, or utilitarian character. It is a “significance [that] rests largely in their ability to carry and communicate cultural meaning” (Aaker, Benet-Martínez, Garolera).

According to Hirschman and Holbrook, authors of “The Experiential Aspects of Consumption: Consumer Fantasies, Feelings, and Fun,” package aesthetics are a part of the shopping experience that consumers appreciate and enjoy. A brand can be based on the name of a product or company that is typographically unique, a symbol that relates to it, or any sort of shape that will improve the recall of that specified brand (Meyers, Lubliner).

These images create value in people’s lives and are an important part of our culture and visual

environment (Meyers, Lubliner).

Brand personality is one of the most vital aspects when designing packaging for new products or rebranding existing ones (Meyers, Lubliner). When developing a brand identity it is important for advertisers to research what characteristics the individuals of a targeted culture favor, then implement them into the design (Lannon; Plummer). Simultaneously, these commercial brands influence the consumer environment, as well as their attitudes and behaviors, creating a “bidirectional relationship between culture and the individual” (Aaker, Benet-Martínez, Garolera).

Personalities of people are similar to the way the general population thinks of brand personalities whether it is positive or negative (Meyers, Lubliner). For example, when one hears peoples’ names such as Bill Clinton, President Obama, Steve Jobs or Marilyn Monroe, one associates them with some sort of imagery or feeling. Now, think of brands such as Nike, Apple, Hewlett-Packard, and Ferrari. Each of these examples mentioned, has a brand identity, a brand personality that defines it in one’s mind.

The brand identity must provide information and create brand recognition and memorability that consumers can associate with the package (Meyers, Lubliner). *The Marketer’s Guide to Successful Package Design* suggests that when designing a package, it is important to keep it simple, evaluate what is important, prioritize elements of the design, and keep it short. It is ill-advised to make an ad out of a package, and use too many words such that it would not be able to instantaneously communicate its message (Meyers, Lubliner).

It must be understood that developing and designing these brand identities are not done overnight. Companies must cultivate and carefully grow their brand personalities over time, as it is the most valuable asset (Meyers, Lubliner).

Furthermore, maintaining a positive brand personality is the basis of package design (Meyers, Lubliner). This package design, along with a solid marketing strategy will result in the desired brand recognition that will later turn to brand leadership. (Meyers, Lubliner).

Focus on Color Interpretation by Other Cultures

Selecting the right package colors is a critical function of its design. It is these colors that affect brand preferences among consumers through association (Grossman, Wisenblit; Madden et al.). In addition, the color preferences across cultures and countries are not uniform (Choungourian). Research shows that localizing, or designing something that is culture-specific, for a target market proves effective (Hornik; Van Den Berg-Weitzel, Van De Laar).

This can be shown in the example of the British chocolate maker, Cadbury. They had performed market research to see how their purple wrapper would be perceived in different cultures (Wooten). This study revealed that although the British viewed it as luxurious, the Taiwanese perceived it as a product of low quality (Wooten). In the end, Cadbury was able to create a more suitable wrapper design for the Taiwanese by changing the color of the wrapper (Wooten).

Often products whose packages are transparent, or lack color, are characterized by advantageous

attributes such as purity and mildness, but take the risk of also being associated with low quality (Aslam). Some previous attempts that were not as successful involve Palmolive Sensitive Skin Liquid Washing Detergent, Crystal Pepsi, and Tab Clear by Coca-Cola (Stanton et al.).

Consumer decision-making tends to conform to the subjective norms in color preference, which is especially important in high-involvement situations (Grossman, Wisenblit). High-involvement situations are when the consumers invest an extended period of time and effort to decide on a final purchase. These can be argued to have either high or low monetary value, but they tend to have a high sentimental value to the consumer.

Though colors represent different meanings and vary along the line of aesthetic appeal, some values transcend cultural barriers, allowing possible inter-market segments (Aslam). And while product quality has the highest correlation with consumer satisfaction, interest is created through imagery and therefore is reliant upon the colors, packaging, and logos to trigger an emotional response from the consumer ("Color Information Package, a Non-proprietary Colour Research Report").

Internationalization vs. Localization

When designing a package that will be marketed to other cultures, it is important to ask oneself, should these attributes be internationalized or localized? How will these decisions affect the brand identity and color choice on packaging?

Internationalization means having a generic design that is culture-neutral and thus capable of being used for multiple cultures. This design requires a thorough knowledge of the target market

and all of its characteristic inclinations such as symbols, colors, morals, values and beliefs (Young). Aykin and Milewski suggest that when creating an internationalized design it should avoid culture specific metaphors, acronyms and abbreviations, jokes, humor, idioms, colloquial language and gender-specific references.

It is argued that focusing on the differences of cultures fails to utilize culture itself in the design process (Young). Balancing the design by using complementary design specifications, both positive and negative, could help reflect similarities and differences (Powell).

In contrast, localization, or creating a culturally specialized design for a target audience, is often used to create a familiarity with a product. In order to produce a localized design, it must be an authentic and true representation of the target audience's perceptions (Young). This can be acquired through ethnographic research, which uses methods such as data collection, interviewing or participant observation that will be later used to describe the culture's way of life (Fetterman). An example of this would be Foucault, Russell and Bell's successful implementation of this ethnographic research method within their target market, Chinese consumers. Their reasoning for this research was to develop a more specialized design than what they had known from their basic understanding (Young). This research included visiting and interacting with the audience, retrieving both written documentation and video information of their history and culture as well as obtaining specific research from local agencies (Young).

It was found that "a brightly colored package is likely to draw more attention than a dull package and adapting a package design to a local culture is useful," (Aslam). According to Berg-Weitzel

and Laar's research, females preferred brighter colors and high contrast when designing deodorant packaging for women, where men preferred the opposite. This shows that there are aspects of local cultures that can be split into other divisions depending on the target market of a product.

As a result, when designing packaging aesthetics, marketers must wise enough to recognize whether package standardization or localization is a more suitable option (Wooten). Marketers that take into account cultural tastes and preferences will have a better assessment on how to position their product (Wooten). "Otherwise without proper adaptation of packaging and presentation, consumers may never be enticed to discover how good a product really is" (Wooten).

Reason for Analyzing Japanese and Spanish Cultures

In order to understand the effects of color and brand design on packaging across a wide variety of cultures, it is necessary to focus on a select few to put it in perspective. Japan and Spain were chosen for a few reasons. In comparison to the United States culture, Japan, an East Asian culture, and Spain, a Latin culture, tend to be more allocentric and less idiocentric (Aaker, Benet-Martínez, Garolera). This means they have more focus on harmony and a desire for interdependence (Aaker, Benet-Martínez, Garolera). Although these cultures correlate on the allocentrism scale in terms of socioemotional behaviors, they are quite different on other dimensions (Aaker, Benet-Martínez, Garolera). It is these differences that may cause a shift in the perception of brand personality and colors.

According to “Consumption Symbols as Carriers of Culture: A Study of Japanese and Spanish Brand Personality Constructs,” Japan, Spain, and the United States have a similar percentage of the gross national product spent on advertising (1.1 percent for the United States, 1.0 percent for Japan, 1.1 percent for Spain) and are in comparable stages in their economic and industrial development. This means that when analyzing them, it will help maintain reasonably unbiased research and results (Aaker, Benet-Martínez, Garolera).

Chapter III – Research Methods and Procedures

The purpose of this study is to determine how companies can use the color and brand design of packaging to effectively communicate their products across multiple cultures. As products enter a global market, a new, cost-efficient approach to design must be taken into consideration. In order to evaluate how these elements of package design aesthetics are perceived in other cultures such as Japan and Spain, several types of research will be used. These research methods are historical and content analysis.

Historical research is best defined as “an attempt to establish facts and arrive at conclusions concerning past events” (Levenson). Using information gathered from previous studies, one would be able to objectively evaluate the content to apply it a present day situation.

Understanding all aspects of the research performed and being able to combine this data will be done through content analysis. This research method involves quantifying the qualitative information collected (Levenson). The statistical data given in the Journal of Personality and Social Psychology article, “Consumption Symbols as Carriers of Culture: A Study of Japanese and Spanish Brand Personality Constructs” by Jennifer Lynn, Aaker, Verónica Benet-Martínez, and Jordi Garolera will be evaluated from the approach of “what is the an effective way to communicate across cultures through the use of color and brand identity in packaging?”

This information will be relevant as it shows a correlation between the Japanese, Spanish, and American cultures regarding brand personality through the use of gathering focus groups from each culture and having them associate human-like attributes such as energetic, youthful,

emotional, and respectable, among many others with brands that have been selected at random that are both culture-specific and internationally recognized (e.g. Coca-Cola) (Aaker, Benet-Martínez, Garolera). Along with these free associations mentioned by the focus groups, other attributes that have been defined by professional brand personality research within the country will be added. After this compilation of attributes, the participants were to match them with one of the brand personality dimensions of excitement, sincerity, sophistication and one or two other culture-specific dimensions which were chosen after extensive research that will later be discussed in chapter four.

This will ideally result in a way to grasp which attributes of a product, whether, for example if it wants to be recognized as a healthy or reliable product, and how that can be portrayed through brand identity. Within the United States, we tend to believe that color green and sustainability are predominantly used to portray a healthy product, however it may not be the same in another country. I will examine this data by comparing it to that of the other cultures and combine this information with the perceptions of color within these cultures and how that will lead to a more effective brand. The research I will be collecting in terms of color is from *The Color Connection Book Series: International Color Guide* and “Are You Selling the Right Colour? A Cross-cultural Review of Colour as a Marketing Cue” by Mubeen M. Aslam.

Content analysis means that one is able to arrive at a solution or conclusion, which can be common to anyone analyzing the same information. It is systematic in a sense that is unbiased and without any components of the study overlooked. Recognizing the trends within these example cultures will aid the identification of similar brand personality dimensions within other cultures.

Usually, a content analysis notion that is most easily conducted is through a frequency of how often a word is used. However, I feel that it is vague in a sense that multiple words can essentially mean the same thing, for example, environmentally-friendly and eco-friendly, or recyclable and sustainable. People tend to identify words in specific categories, which ultimately have an underlying trait. This is why I believe the study, “Consumption Symbols as Carriers of Culture: A Study of Japanese and Spanish Brand Personality Constructs” is extremely well conducted because it is able to analyze the cultures with this variable in mind. Content analysis will be applied by listing the countries within this study and the colors that are good, bad or indifferent within those cultures, and then pairing them with the relevant brand personality attributes. This will help identify which colors would best be fit for cross-cultural design while maintaining the integrity of the brand it is portraying.

Furthermore, the ability to effectively associate emotions of these cultures with their American counterpart will enable us to most effectively choose a color for packaging. Dependent upon the brand and the image of a company, they will be able to strategically implement the desired qualities they wish to represent. The categories of attributes related to each of the cultures describing brand personality within this study are listed in Figure 1, 2, and 3 (Aaker, Jennifer Lynn, Verónica Benet-Martínez, and Jordi Garolera). Below each category are lists of words from which have they have been derived, as specific to each culture. Although there are some discrepancies, the validity correlations between terms and their meaning to the each culture will be accounted for and discussed in Chapter 4.

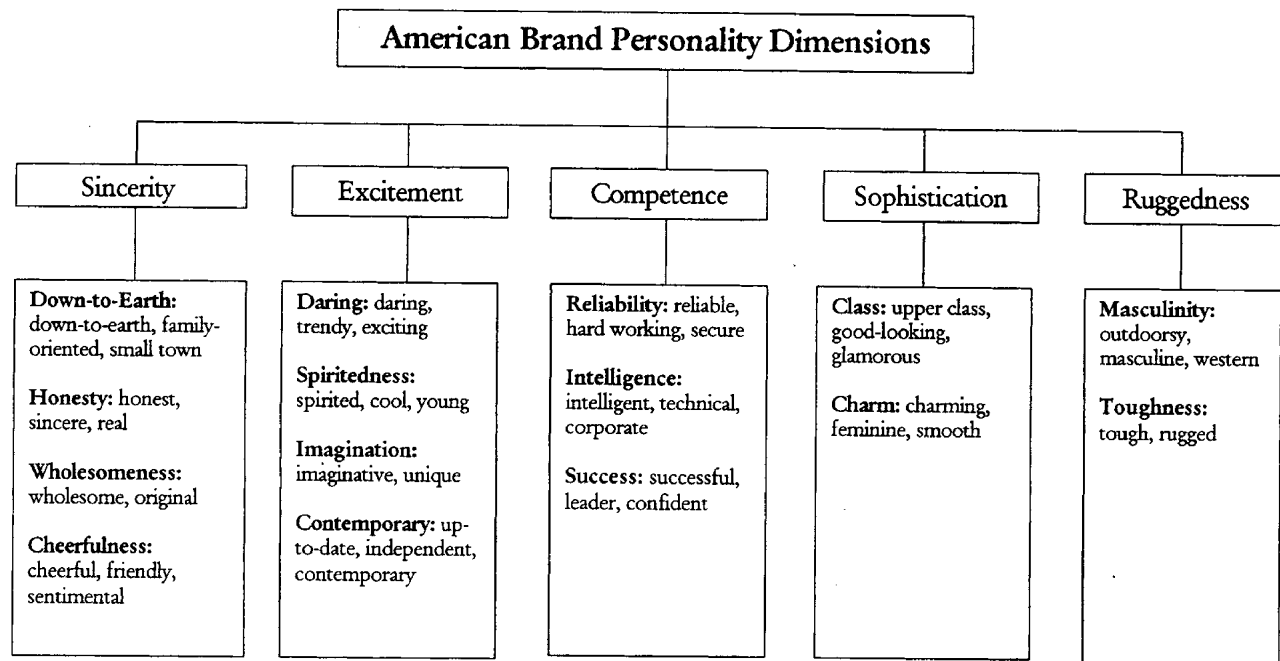


Figure 1. Five American brand personality dimensions, and their facets.

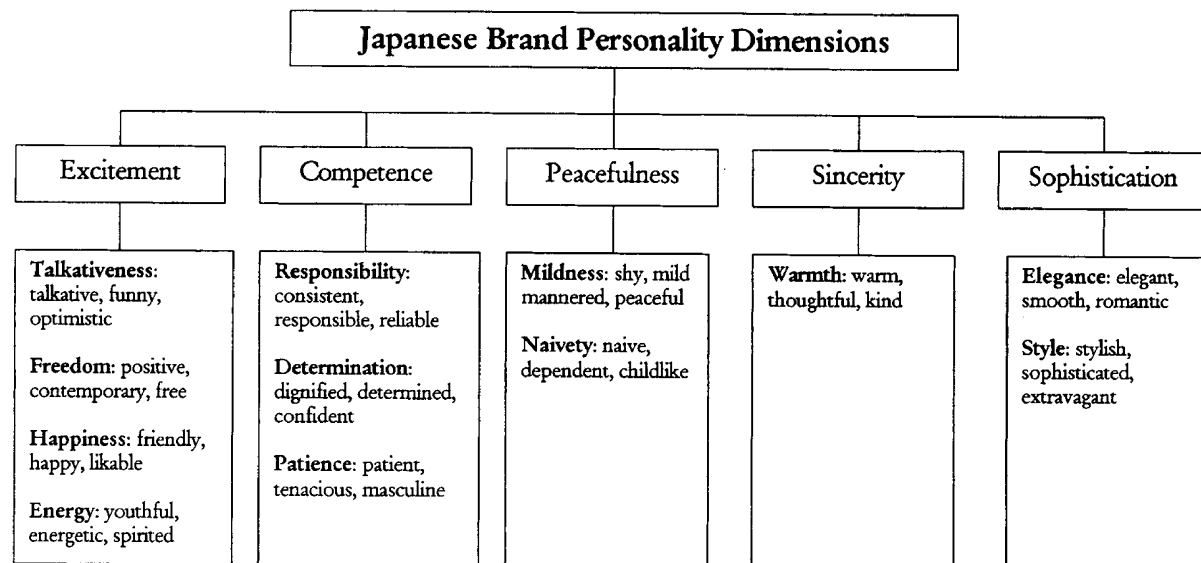


Figure 2. Five Japanese brand personality dimensions, and their facets.

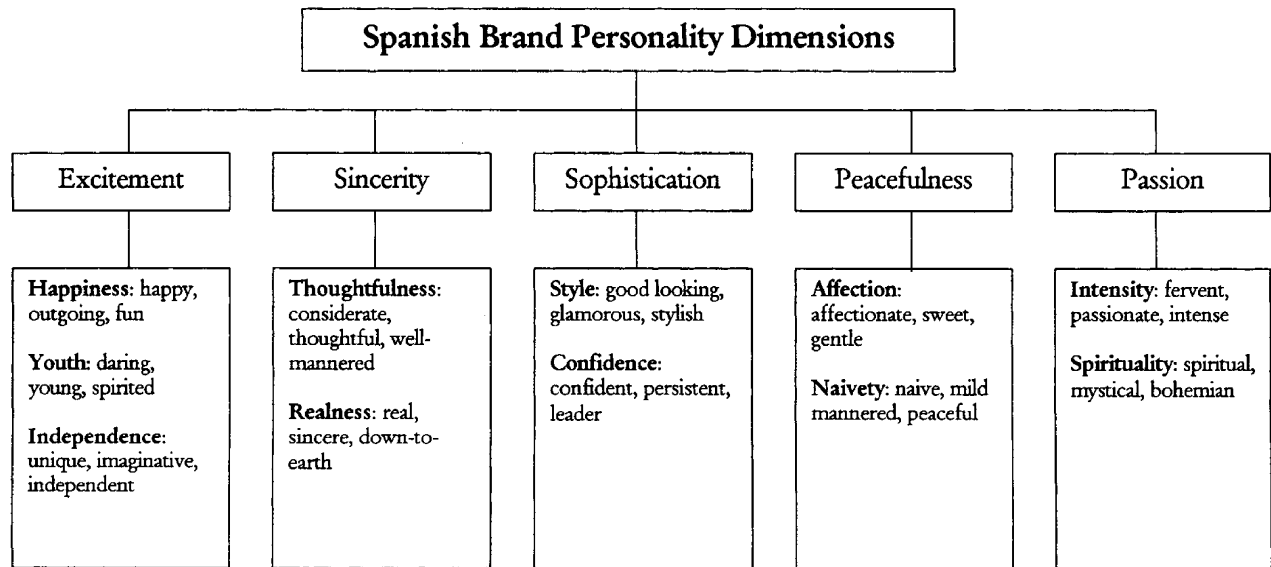


Figure 3. Five Spanish brand personality dimensions, and their facets.

Chapter IV – Results

The need for a cost-efficient way to communicate products in a global market is becoming a growing concern for companies. The purpose of this study is to address this issue by effectively choosing colors of packaging and using those colors to convey the desired brand identity. The methods employed include historical research and content analysis. Using all the information gathered from previous research and analyzing it, the author has identified trends among the American, Japanese, and Spanish cultures.

When discussing commercial brands, it is the symbolic or value-expressive functions of the more abstract qualities that provide culture-specific meanings, commonly referred to as “brand personality” attributes (Aaker, Benet-Martínez, Garolera). The brand personality attributes for the American culture, as produced through exploratory and confirmatory factor analyses, prove that our perceptual space of brand identity consists of Sincerity, Excitement, Competence, Sophistication, and Ruggedness (Aaker, Benet-Martínez, Garolera). The facets that make up these dimensions can be seen below each category in Figure 1 (Aaker, Benet-Martínez, Garolera). These will be the basis of comparison to the other two cultures.

In the Journal of Personality and Social Psychology article, “Consumption Symbols as Carriers of Culture: A Study of Japanese and Spanish Brand Personality Constructs,” Aaker, Benet-Martínez, and Garolera use the combined emic-etic approach in their data collection. The emic explores the cultural psychological construct that is indigenous to the population, whereas the imposed-etic approach suggests the psychological constructs have been “imported” or imposed

from outside the cultural system. In using their method of a combined emic-etic approach, the results of their studies will provide a more complete, unbiased viewpoint of the overlaps between the American, Japanese, and Spanish cultures as well as accurately “reflect the culture-specific lens through which people see” (Aaker, Benet-Martínez, Garolera).

As such, the brand personality attributes and their facets can be seen in Figure 2 (Aaker, Benet-Martínez, Garolera) and Figure 3 (Aaker, Benet-Martínez, Garolera). It can be noticed that when compared in Figures 1-3, there is at least one culture-specific dimension. For the American culture, it is ruggedness. In the Japanese culture, it is peacefulness. However, in the Spanish culture, it has passion as well as the Japanese-shared dimension of peacefulness. As far as this study is concerned, mostly the common dimensions of all three cultures will be thoroughly discussed.

After extensive testing of groups selected as appropriate samples of each culture, Table 1 (Aaker, Benet-Martínez, Garolera) and Table 2 (Aaker, Benet-Martínez, Garolera) were created by using a correlation matrix and varimax rotation to reflect the consistency between each culture and the American culture’s brand personality attributes.

Table 1
Japanese Brand Personality Dimensions

Abbreviated English translation	Varimax-rotated principal factors					Original Japanese term
	Ex	Co	Pe	Si	So	
Fun	76	13	-06	-03	14	のりがいい
Humorous	72	09	14	06	09	ひょうきんな
Talkative	72	09	15	06	08	話好きな
Optimistic	72	09	14	02	02	楽観的な
Free	71	12	-08	05	15	自由な
Funny	70	-04	28	-07	01	ユーモアがある
Chatty	69	-00	18	00	07	おしゃべりな
Energetic	69	20	-18	21	-01	元気な
Youthful	68	04	-16	07	27	若々しい
Laid-back	67	06	11	09	-04	こだわらない
Spirited	67	19	-15	17	05	快活な
Cheerful	67	06	-20	28	16	明るい
Friendly	66	06	09	36	-02	人なつこい
Active	66	29	-27	08	07	活動的な
Easygoing	63	05	17	-15	07	のんきな
Positive	61	43	-16	06	14	積極的な
Happy	61	08	15	33	10	ほがらかな
Curious	61	30	-02	-05	17	好奇心の強い
Generous	60	25	15	14	12	気前のよい
Unrefined	60	03	27	-23	-14	素朴な
Approachable	61	10	17	28	-07	親しみやすい
Likable	59	10	12	31	11	愛想のいい
Open-minded	58	17	14	25	09	おおらかな
Careless	54	-07	38	-12	-10	おつちよちよいな
Sociable	54	27	-05	13	31	好感のもてる
Bold	53	44	00	-17	13	度胸がある
Emotional	52	29	25	18	29	感情豊かな
Good-natured	52	05	39	26	06	気立てのいい
Contemporary	50	22	-23	03	28	現代的な
Relaxed	50	20	14	07	-04	気楽な
Enthusiastic	48	43	-05	19	14	意欲的な
Frank	48	35	05	35	01	きさくな
Openhearted	48	17	-05	22	19	打ち解けた
Hopeful	47	44	-09	27	11	前向きな
Fresh	44	19	-08	27	36	新鮮な
Refreshing	43	22	29	34	04	さわやかな
Nice	40	10	-11	31	31	よい
Cooperative	40	31	14	38	11	協調性のある
Easygoing	40	35	19	09	-03	マイペースな
Ordinary	38	00	08	32	-31	庶民的な
Reliable	13	71	04	26	15	しっかりした
Determined	22	71	09	15	08	意志の強い
Dignified	29	68	-06	07	19	堂々とした
Patient	11	66	23	17	01	忍耐強い
Tenacious	18	65	18	17	-02	粘り強い
Responsible	02	64	15	38	12	責任感のある
Respectable	09	64	11	18	34	立派な
Confident	30	63	-10	07	22	自信に満ちた
Strong	36	63	00	00	04	強い
Sharp	28	63	02	-08	23	鋭い
Consistent	02	59	20	41	09	一貫した
Courageous	39	58	04	-05	09	大胆な
Tough	07	56	25	-13	-01	たくましい
Neat	-06	56	13	39	31	きちんとした
Prudent	-03	56	27	28	22	慎重な
Levelheaded	-06	55	25	16	29	冷静な
Diligent	01	55	21	52	06	まじめな
Assertive	19	55	00	09	25	がんこな
Masculine	27	54	-01	-20	-07	男性的な
Clear	43	52	-12	06	10	はっきりした
Precise	-02	51	30	36	24	几帳面な
Stable	11	50	12	41	05	安定した
Self-composed	-17	49	28	37	26	落ち着いた

Table 1 (continued)

Abbreviated English translation	Varimax-rotated principal factors					Original Japanese term
	Ex	Co	Pe	Si	So	
Dependable	-04	46	38	34	-09	頼れる
Rational	25	43	06	11	-05	合理的な
Tolerant	38	42	22	26	13	寛大な
Realistic	35	37	-04	17	-02	現実的な
Mild mannered	00	04	74	20	15	おっとりした
Timid	-03	09	73	10	12	恥ずかしがりやの
Shy	09	07	67	12	13	内気な
Reserved	-05	12	66	21	10	ひかえめな
Peaceful	-13	18	64	31	19	平和な
Modest	-18	32	55	20	-09	地道な
Clumsy	17	14	55	-16	-14	不器用な
Dependent	08	17	51	-07	12	寂しがり屋な
Childlike	30	04	50	07	-03	子供っぽい
Calm	12	18	49	43	21	おだやかな
Naive	20	16	42	33	-12	ナイーブな
Cute	32	-12	41	31	37	かわいい
Feminine	11	-12	39	34	38	女性的な
Kind	19	20	32	55	30	優しい
Family oriented	18	10	30	54	-02	家庭的な
Thoughtful	21	31	32	53	-02	気が利く
Sincere	09	49	21	53	18	誠実な
Clean	17	29	05	51	35	清潔な
True	47	22	12	49	09	率直な
Warm	39	16	26	49	12	暖かい
Honest	39	39	10	47	04	正直な
Healthy	37	19	-07	46	08	健康的な
Considerate	35	33	17	40	21	思慮深い
Stylish	29	11	-01	10	68	おしゃれな
Elegant	-10	31	19	26	65	上品な
Romantic	18	05	31	16	63	ロマンチックな
Smooth	-12	38	16	08	60	素敵な
Extravagant	39	15	02	-01	58	贅沢な
Sexy	18	05	36	-02	55	色っぽい
Delicate	-05	29	25	27	51	繊細な
Stunning, cool	44	29	-12	-04	50	かっこいい
Sophisticated	39	19	-20	00	47	洗練された
Poised	12	39	03	-02	41	平静な

Note. $N = 1,495$ Japanese. All loadings multiplied by 100; loadings that were $|\geq .40|$ or larger are set in bold.
Ex = Excitement; Co = Competence; Pe = Peacefulness; Si = Sincerity; So = Sophistication.

Table 2
Spanish Brand Personality Dimensions

Abbreviated English translation	Varimax-rotated principal factors					Original Spanish (Castillian) term
	Ex	Si	So	Pe	Pa	
Happy	80	06	-03	10	16	alegre
Fun	78	02	-05	12	20	divertida
Spirited	75	05	12	13	07	animosa
Outgoing	75	13	-02	16	19	extrovertida
Sharp, shrewd	73	10	02	01	19	avispada
Young	72	-06	14	05	05	joven
Energetic	68	07	26	11	04	llena de vida y energía
Daring	67	-09	26	04	24	atrevida
Cool	67	00	18	12	10	fresca
Active	67	21	07	-06	16	activa
Spirited	65	24	14	04	12	viva
Imaginative	60	17	19	05	22	creativa
Popular	58	10	11	05	-15	popular
Original	57	15	24	05	24	original
Contemporary	55	08	41	-04	03	contemporánea
Unique	53	07	39	10	13	única
Playful	53	02	04	11	44	pícaro
Familiar	52	35	-08	19	-11	familiar
Independent	47	17	38	-03	17	independiente
Free	46	-01	15	24	12	libre
Likable	41	18	41	34	11	simpaticá
Fiesty	37	06	24	14	13	peleona
Considerate	-01	76	19	09	14	considerada
Thoughtful	-06	72	17	14	19	atenta
Well mannered	00	72	20	15	10	correcta
Orderly	-01	71	24	11	11	ordenada
Moderate	-06	70	19	14	13	moderada
Balanced	01	67	27	06	11	equilibrada
Down-to-earth	16	65	16	14	00	realista
Trustworthy	10	64	17	27	01	honrada
Sincere	31	57	11	28	03	sincera
Real	33	55	12	11	00	real
Logical	11	51	32	25	-01	lógica
Rational	13	49	41	17	00	racional
Hardworking	29	46	39	11	-01	trabajadora
Practical	28	42	27	15	-10	práctica
Flexible	28	42	13	29	06	flexible
Good looking	-06	16	67	22	21	elegante
Glamorous	05	10	60	24	29	glamorosa
Upper class	02	23	59	07	15	de clase superior
Strong	19	19	59	-02	12	fuerte
Secure	34	37	55	-05	00	segura
Tough	09	18	54	08	13	dura
Leader	35	22	53	-10	05	dirigente
Confident	39	32	51	-04	07	segura de si misma
Persistent	38	22	49	02	00	persistente
Successful	39	24	47	06	08	exitosa
Stylish	27	36	46	17	00	moderna
Reliable	26	42	46	07	-08	fiable
Reflective	34	33	42	18	11	pensativa
Feminine	01	07	41	38	21	femenina
Western	13	18	40	-01	03	occidental
Masculine	-01	08	36	19	19	masculina
Naive	12	05	03	64	07	ingenua
Mild mannered	07	27	19	61	-01	apacible
Good-natured	22	39	-06	60	14	buenaza
Shy	-05	07	01	59	12	tímida
Peaceful	08	34	19	59	-06	pacífica
Affectionate	30	36	-02	58	19	cariñosa
Sweet	29	26	04	56	18	dulce
Docile	05	36	-00	54	18	dócil
Calm	10	16	27	48	06	tranquila
Childlike	33	-06	-14	47	00	infantil
Gentle	27	39	01	46	11	amable
Dependent	01	09	08	41	12	dependiente

Table 2 (*continued*)

Abbreviated English translation	Varimax-rotated principal factors					Original Spanish (Castillian) terms
	Ex	Si	So	Pe	Pa	
Rugged	−03	−03	10	31	28	áspera
Normal	07	29	06	30	−06	normal
Fervent	34	06	12	11	68	fervorosa
Passionate	37	07	16	11	65	apasionada
Impulsive	47	03	09	03	62	impulsiva
Temperamental	36	13	18	00	61	temperamental
Emotional	41	14	07	13	56	emocional
Intense	39	15	19	01	55	intensa
Mystical	−06	13	10	43	52	mística
Spiritual	−05	16	09	44	51	espiritual
Bohemian	10	04	12	32	51	bohemia
Extravagant	25	−07	18	17	42	extravagante

Note. $N = 692$ Spaniards. All loadings multiplied by 100; loadings $|\geq .40|$ or larger are set in bold. Ex = Excitement; Si = Sincerity; So = Sophistication; Pe = Peacefulness; Pa = Passion.

From these tables, validity correlations were calculated between the shared dimensions and are as follows (Aaker, Benet-Martínez, Garolera):

Japan and United States

Sincerity = .63

Excitement = .75

Competence = .80

Sophistication = .81

Highest Culture-specific Dimension Comparison

Ruggedness and Competence (Japan) = .39

Peacefulness and Sincerity (United States) = .41

Spain and United States

Sincerity = .85

Excitement = .87

Sophistication = .83

Highest Culture-specific Dimension Comparison

Ruggedness and Sophistication (Spain) = .42

Passion and Sophistication (United States) = .51

The size of the convergent correlation for Japan when compared to the United States is $M = .75$ with the off-diagonal discriminant correlation of $M = .29$. The size of Spain and United States convergent correlation is $M = .83$ with the off-diagonal discriminant correlation of $M = .32$ (Aaker, Benet-Martínez, Garolera). As a result, both of these studies suggest moderate to high levels of convergent and discriminant validity.

From this data, it can be inferred that our perceptual space in which we construct brand identities in the shared dimensions are similar to those of both the Japanese and Spanish cultures. This means that it is possible to convey a message across culture when focusing on the dimensions that carry a universal meaning. However, these brand personality attributes must be applied to the emotions associated with colors in other cultures when designing a multicultural package. An example would be if a company was trying to design a multicultural brand personality, and the purpose of this package would be to get their target markets excited about their product while portraying a sense of independence and happiness. Since excitement for all the personality dimensions and their facets are similar and overall, have a high convergent correlation; the next step is to pick a color that represents those traits, which will be further discussed after the meanings of the colors have been mentioned.

Color is an essential part of marketing a multicultural package. As stated in the Journal of Marketing Communications article, “Are You Selling the Right Colour? A Cross-cultural Review of Colour as a Marketing Cue,” “color makes the brand.” (see Figure 4 below).

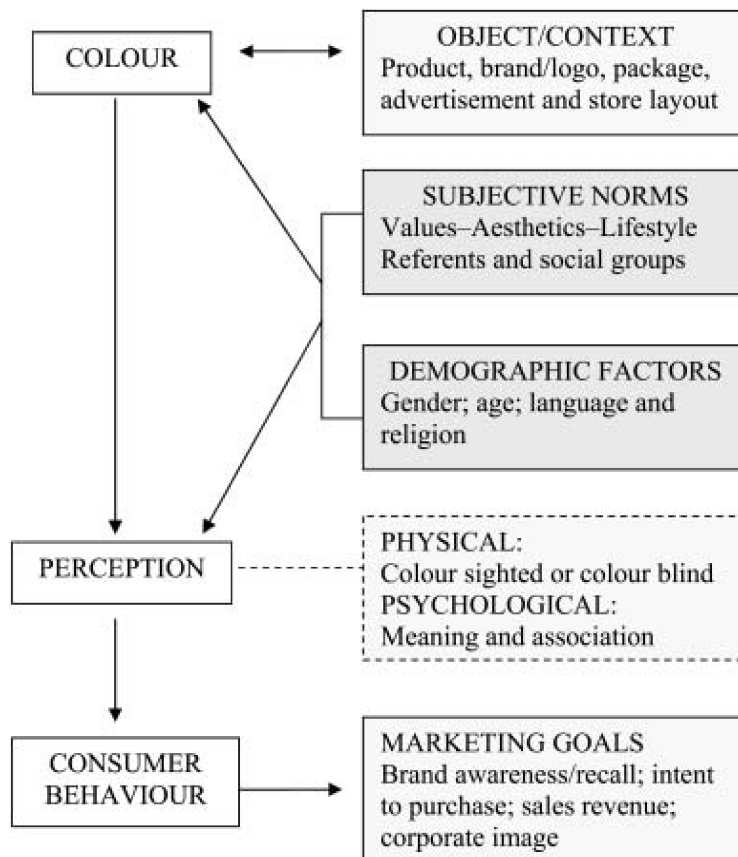


Figure 4. A hypothetical model of colour application in marketing (arrows show the direction of influence) (Aslam).

“It is a potent cue for product and brand differentiation and for creating and sustaining corporate identities and consumer perceptions” (Aslam). It is also the one of the least expensive ways of changing the product (Aslam).

In the American culture, according to *The Color Connection Book Series: International Color Guide*:

“White is the color of purity, holiness, innocence and silence. It is associated with weddings, truth, peace, cleanliness, emptiness or even fright. Black is a color for mourning and for formal wear. Black is a serious color and can communicate sophistication. Black has high-tech connotations; another on-the-edge application is in clothing worn by anarchists. Red is a provocative color in the U.S. Red can stand for warning or danger, love, courage, anger, heat, spiciness, embarrassment, sexuality, romance, Christmas, national holidays, and patriotism. Yellow is associated with spring, joy, cowardliness, freshness, illness, caution, and the sun. Blue is a male color; it suggests a corporate or conservative atmosphere. It is the most popular clothing color for young people. Blue can also suggest sadness, superiority (as in a first-place ribbon), freshness, calmness, water, cleanliness, winter, and coolness. Green is the color of luck in the U.S. Green can also communicate the concepts of money, growth, jealousy, the environment, illness, spring, youth, inexperience and newness. The color orange is related to the fall season, as well as to holidays during that time. Orange is an energetic color related to vibrancy, energy, warmth, and cheerfulness. Purple is related to luxury, power, mystery, religion, maturity, and richness.”

Within the American culture, the colors of red, white and blue, exemplify our country and the freedom we experience as citizens. They are patriotic, and stand for the independence that many strive for in achieving the “American Dream.” It ties into the ruggedness personality dimension of a western culture. This color combination and use of these colors in packaging are often associated with an image of the United States flag.

However for the Japanese culture, the color tradition often use both intense and soft colors to communicate deeper emotions (*The Color Connection Book Series: International Color Guide*). An example of this would be the Japanese flag which is a red circle (representing life and vitality) superimposed in white (representing purity, death, and rebirth). The red is said to be able to ward off evil while the white simultaneously is known as the color of the Gods. White is often worn at weddings as well as funerals in Japan. In *The Color Connection Book Series: International Color Guide*, it is said that “the Japanese have two ways of regarding color: Shibui [the highest level of beauty] avoids contrasting colors through the use of grayed-down tones, off-whites, beiges, and soft mauves and greens. Kabuki [classical Japanese dance-drama], on the other hand, is identified with contrasting, bright, theatrical colors.”

In Japan, the color black represents the unknown; it is a mysterious color that is sometimes considered an unlucky color. Blue is associated with theater, and the supernatural (creatures, ghosts and villains) while green is representative of eternal life, energy, and overall positivity. In Japan, the color of love is orange, and pink is considered to be a positive, happy color. Purple is commonly considered the color of nobility, yet can be associated with pornography and therefore not worn at weddings (*The Color Connection Book Series: International Color Guide*).

While Spanish culture color associations are less identified across the broad spectrum of colors, it is known that red represents a masculinity and patriotism, probably due to its use in the Spanish flag (Ampuero, Vila). Their color associations are more generalized, after all, in “Analysis of Cross-cultural Color Emotion,” the results indicate “that the meaning of a color is influenced mainly by its lightness and chroma and little by its hue.” For example, “products that

are directed to the upper classes, with a high price and based on elegant and refined aesthetics require cold, dark coloured (mainly black) packaging. In contrast, accessible products that are directed to price sensitive consumers required light (mainly white) coloured packaging” (Ampuero, Vila).

In addition to the previously mentioned colors and what they represent in each culture, Figure 5 and Figure 6 will aid in the development of effectively choosing a color in representing a brand identity for a multicultural package.

Colour	Country–Culture cluster								
	Anglo-Saxon	Germanic	Latin	Nordic	Slavic	Chinese	Japanese	Korean	ASEAN
White	Purity	–	–	–	–	Death	Death	Death	Death
	Happiness	–	–	–	–	Mourning	Mourning	Mourning	Mourning
Blue	High quality	Warm	–	Cold	–	High quality	High quality	High quality	Cold
	Corporate	Feminine	–	Masculine	–	Trustworthy	Trustworthy	Trustworthy	Evil
	Masculine	–	–	–	–	–	–	–	(Malaysia)
Green	Envy	–	Envy	–	–	Pure	Love	Pure	Danger
	Good taste	–	–	–	–	Reliable	Happy	Adventure	Disease
	–	–	–	–	–	–	–	–	(Malaysia)
Yellow	Happy	Envy	Envy	–	Envy	Pure	Envy	Happiness	–
	Jealousy	Jealousy	Infidelity	–	–	Good taste	Good taste	Good taste	–
	–	–	–	–	–	Royal	–	–	–
	–	–	–	–	–	Authority	–	–	–
Red	Masculine	Fear	Masculine	Positive	Fear	Love	Love	Love	–
	Love	Anger	–	–	Anger	Happiness	Anger	Adventure	–
	Lust	Jealousy	–	–	Jealousy	Lucky	Jealousy	Good taste	–
	Fear	–	–	–	–	–	–	–	–
	Anger	–	–	–	–	–	–	–	–
Purple	Authority	–	–	–	Anger	Expensive	Expensive	Expensive	–
	Power	–	–	–	Envy	Love	Sin	Love	–
	–	–	–	–	Jealousy	–	Fear	–	–
Black	Expensive	Fear	Fear	–	Fear	Expensive	Expensive	Expensive	–
	Fear	Anger	Anger	–	Anger	Powerful	Powerful	Powerful	–
	Grief	Grief	Grief	–	–	–	–	–	–

Multiple sources: Oyama *et al.* (1963, cited in Hupka *et al.*, 1997), Kreitler and Kreitler (1972, cited in Grossman and Wisenblit, 1999), Ricks (1983), Jacobs *et al.* (1991), Schmitt (1995), Hupka *et al.* (1997), Schiffman *et al.* (2001) and Neal *et al.* (2002). The country clusters are adapted from Ronen and Shenkar (1985). The absence of any concrete reported research findings for particular cultural clusters are denoted by dashes.

Figure 5. The cross-cultural spectrum of meanings and associations of colour in marketing (Aslam).

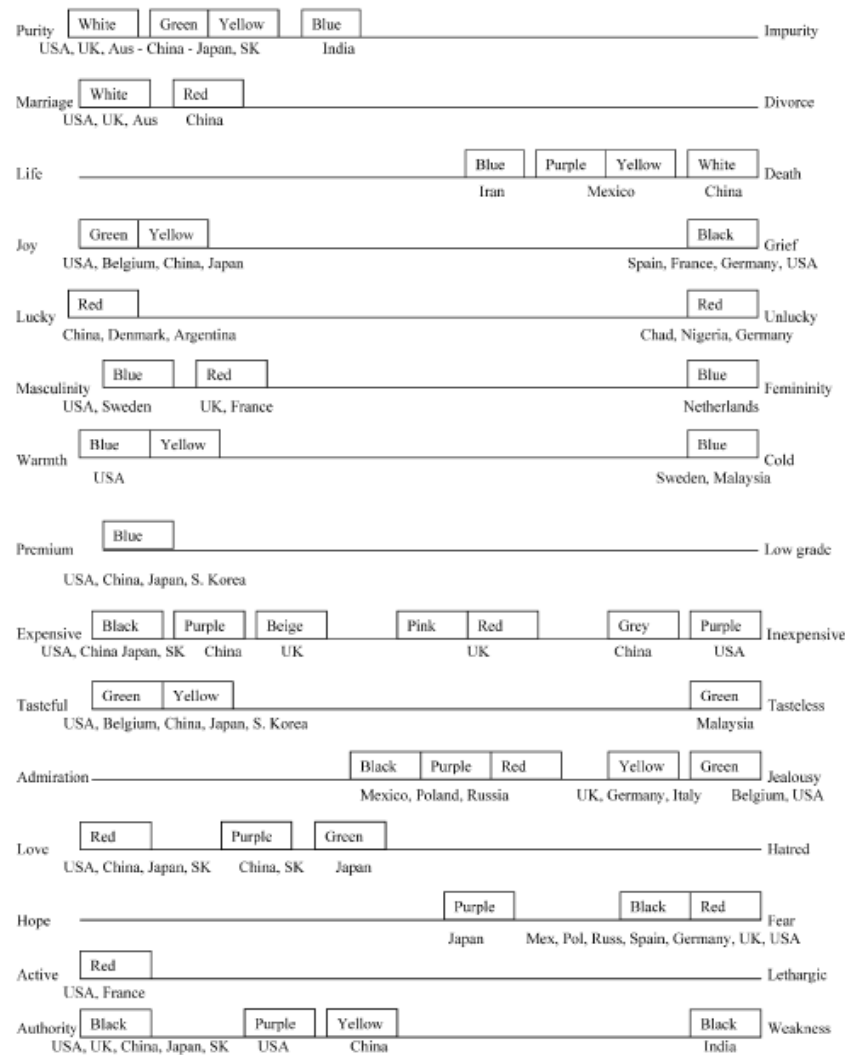


Figure 6. Cross-cultural colour symbolism in marketing (not to scale) (hypothetical plotting of the research data in Figure 5 along select semantic differential continua) (Aslam).

Readdressing the previous example of determining a color to represent happiness, and independence for a multicultural package, yellow would be a suitable color. This is because you can cross out colors that represent negatives things to each culture like black, then search for a color that is either unbiased or has a positive personality dimension. Yellow represents happiness and joy to the U.S. and Japan (Figure 6). Seeing as yellow is part of the Spanish flag, it is a color

that is representative of their culture, a sense of independence in Spain.

In 2009, Proctor and Gamble (P&G), decided to come out a more affordable form of laundry detergent, in hopes to appeal to a broader market. Inspired by a P&G detergent in Spain, they came up with Tide Basic, in hopes to broaden their appeal to the Hispanic culture (Byron).

Although some frowned upon this, as it would contradict the current higher-end image of Tide, P&G continued with the development and soon had to decide upon which color they should use for the packaging. Preliminary consumer tests had picked yellow over the orange packaging for Tide Basic (Byron). The significance of this example is that this decision accommodates overlapping cultures, the Hispanic culture within the American culture. Another example of how a color, yellow in this case, can translate to these societies would be the yellow McDonald's arcs. In all of these countries the color of the McDonald's arcs have remained consistent, improving brand recognition across the cultural platforms. Overall, yellow would be a good choice for a multicultural package in this specific example because of the meanings associated with it and the similarities of those meanings, within these cultures.

Utilizing the information gathered through historical research and analyzing it, a beneficial and credible solution can be reached when designing a multicultural package. This solution will be further discussed within the conclusion of Chapter 5.

Chapter V – Conclusion

As products continue to infiltrate foreign markets and consumer trends change, the consideration of color and brand identity for multicultural packaging will become increasingly important.

Being able to accommodate consumer cultural perceptions into the strategy when designing a brand identity, can aid in promoting a company's product in the most cost effective way possible. Once they determine what demographical factors affect a product through market research, a company will obtain perspective of how that product is viewed and then be able to align themselves accordingly.

In the packaging world, there is a distinction between two blocks of components: graphical and structural (Ampuero, Vila). In this case, the color and design aspects of the graphic component have been the focus of this paper. Using data gathered through historical research and content analysis, there appears to be some ways in which companies can better develop their brand identities in a global market through the use of color.

In "Are You Selling the Right Colour? A Cross-cultural Review of Colour as a Marketing Cue," Mubeen M. Aslam states, "Colour is the least expensive way of changing the product." Whether a company is trying to rebrand their product or simply making an update, the choices are varied. However, if they want to rebrand it, then they should use colors that weren't originally identifiable with the old product because dissimilar colors will get more attention (Garber, Burke, Jones). On the other hand, if they want to update it, and their product is already identifiable by consumers like Coca Cola, then they should keep the product those colors. This

way, it will not confuse their consumers or increase the time it takes for consumers to realize what is going on. Generally, the positive effects of a color in brand consideration will diminish with the repetition of exposure (Garber, Burke, Jones). This means that if a company wishes to still be successful in the long run, they must choose a color that will best reflect the brand identity even after the initial shock of the color change wears off.

Since consumers' perceptions of the color are intertwined with the brand personality dimensions of each individual culture, they are not static. Although culture takes decades and maybe even centuries to change, it is still dynamic in a sense. What is perceived in today's culture will most likely be perceived differently over an extended period of time. Whether the perceptions of color and brand identity will converge or diverge across culture, it is hard to tell. However, there is undoubtedly a bidirectional relationship between culture and an individual's perception of such.

While the research and results show that there is a both culturally specific and culturally common element in the meaning of commercial brands and color, there is a way to ultimately address a multicultural audience. From the research presented, this can be accomplished using the brand personality traits that have high correlation, and colors that have either culturally neutral or culturally common meanings. As a result, one of the most logical ways to design a brand identity for a product, is to make sure that no culture is offended with any certain color, so therefore, picking a color that is positive or unbiased in a culture is the best option for color choice.

Overall, this idea of multicultural packaging is extremely vast in many aspects; it will only

continue to develop into a more difficult task to execute. The challenge of how culturally exclusive a product should be, will vary with each company. For example, should they consider the lightness or chroma of the color? What about the different dialects of a language? There is still much to examine in order to most effectively appeal to different cultural environments. In conclusion, utilizing the brand personality traits of different cultures to determine which colors should be chosen to define a brand identity for a multicultural package, is the most cost effective way to communicate a product in a global market.

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